

# CELESTIAL ABHORRENCE VOL. 2

ORGANIZED BY :  
ANONIM NOISE RECORDS (INDONESIA)

ZINE & COMPS:

A10X (PORTUGAL) EMANCIPATOR (US) ROKPL (CZECHIA) RED HILLS (MEXICO) TO HELL WITH RELIGION (US) DRIELLYA (SPAIN)  
ANGRY WITH NOISE (ITALY) CREPUSCULAR ENTITY / HANA HARUNA (US) MANNEQUIN CELLAR (US)  
SPECIMEN (FRANCE) NO-JOY (CANADA) ANGELINGUS (US) HYMNE AKHIR ZAVIAN (INDONESIA) NIACINAMIDE (US)  
CCCLXV (NETHERLANDS) TERBESCHIKKINGSTELLING (NETHERLANDS) KOOBAATOO ASPARAGUS (US) EARTHFLESH (SWITZERLAND)  
MÖRG (INDONESIA) CICADA 3301 (INDONESIA)

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# EDITORIAL

Hey there, noise freaks! Welcome to the second issue of Celestial Abhorrence, your ultimate guide to Harsh Noise and Harsh Noise Wall. These are the most extreme and awesome forms of noise music out there, and we're here to show you why.

In this issue, we've got a bunch of exclusive interviews with some of the most talented and influential noise artists from around the world. They'll tell you all about their journey into noise, their creative process, their inspirations, and their current projects. You'll get to know them on a personal level and learn what makes them passionate about noise.

This zine is also a special treat for our Indonesian readers. We've made it a point to document and celebrate the underground noise scene in Indonesia, which is one of the most vibrant and diverse in the world. You'll get to discover some amazing artists and events that are happening right now in your own backyard.

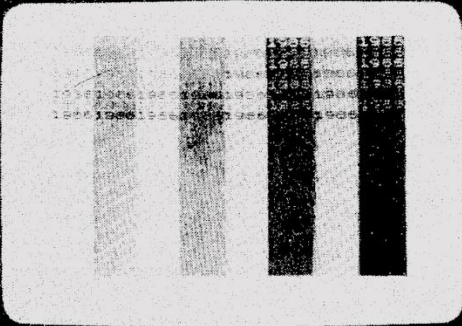
So put on your headphones, crank up the volume, and prepare to be blown away by some of the most intense and powerful sounds you've ever heard. Have fun reading and listening!

Cheers,  
Angki

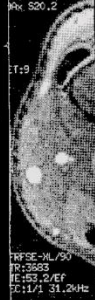
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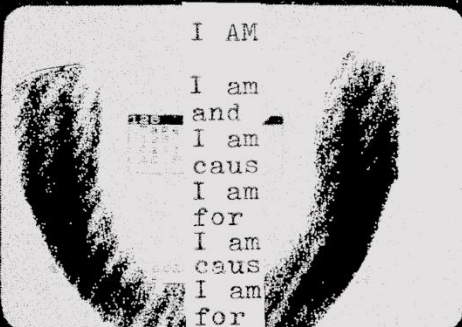
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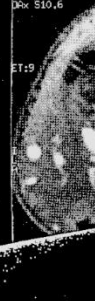
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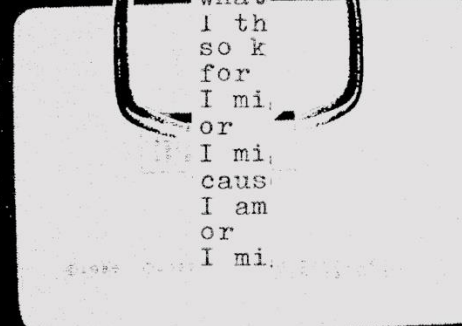
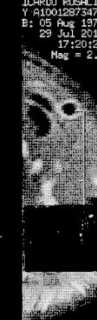
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**1. How do you think your music reflects or challenges the mainstream music industry?**

Only by making noise, with it's difficult listening and raw aesthetics, one is already challenging the mainstream music industry standards. As this last one is a commodity used for entertainment, empty of content and with easy and pleasant sounds.

**2. How do you think your music can be a tool for social or political protest?**

By immersing people into deconstructed narrative sound and a radical aesthetic shocking therapy, one is capable of closely confronting people with certain subjects, which might help them reflect upon it.

**3. How do you think the underground harsh noise scene differs from the mainstream music industry?**

By the means of production, social constructs, aesthetics and financial outcome. Opposite to the mainstream scene: the harsh noise scene follows a DIY-DIT production praxis and works within a non-hierarchical social network, with a radical and "not-pleasant" aesthetics and without generating any capital.

**4. How do you balance your artistic integrity with the need to make a living as a musician?**

Until now I've never made a living as a musician, and I don't think I'll ever make. I find it impossible to manage to do it without compromising your artistic integrity, but maybe for some people it is possible, specially if you are living in big cities.

**5. How do you approach self-promotion and getting your music out to new listeners?**

I use mainly internet to put my music out and social media channels for promotion. I also try to set a distro as much as I can, to spread the music in physical supports like tapes and CDs.

**6. How do you think the internet and social media have impacted the underground harsh noise scene?**

I think internet and social media has actually had a positive impact, since the harsh noise scene is quite small and spread, it made easier the contact and inter-change of info between people around the world.

**7. How do you think the DIY ethos of the underground scene has shaped your music and career?**

My music and life has been pretty much shaped by that. Regarding my music career : I make the music from beginning to end, sometimes even with my self built circuit bending instruments (like the track in this compilation); I make the artcover for my albums and I even produce homemade Cds and tapes and release everything through my own record

**8. What role do you think community and collaboration play in the underground harsh noise scene?**

Without the support and the collaboration of our small community there wouldn't be a scene, only fragmented appearances.

**9. How do you think the underground harsh noise scene has evolved over time?**

I haven't been in the scene since very long time so I can not give you a first hand good perspective on that. Furthermore in my country (Portugal) the scene is very small and difficult to find people geographically close with the same affinities, so most part of contact is at distance, and here it enters the answer to question 6.

**10. Is there anything else you would like to share about your experiences or perspective as an underground harsh noise artist?**

Nothing comes to my mind at the moment

**1. How did you first discover harsh noise and harsh noise wall music?**

I got into noise largely through noisecore and gorenoise outfits like The Gerogerigegege and Last Days of Humanity.

**2. What inspires your harsh noise compositions and performances?**

The general theme around my main project Emancipator centers around anti imperialist social movements and revolutions particularly in the global south. As an anti-war activist and organizer I like to channel my political work into my

**3. Can you describe your creative process when making harsh noise art?**

My creative process typically involves researching whatever topic I am hoping to tackle as well as interviewing people with personal connections to wherever I'm making music about. A lot of my work takes influence from works of political theory as well, Frantz Fanon, Michael Parenti, and so on. After that it's just plug and play.

**4. What challenges do you face as a harsh noise artist and how do you overcome them?**

A big challenge has been dealing with the bureaucracy that comes with releasing and distributing music. Bandcamp shadowbans a lot of noise labels so I don't turn up in genre charts, recommendations, or in the search function. And don't even get me started on Distrokid.

**5. How do you think harsh noise and harsh noise wall fit into the larger noise music scene?**

Noise has always be a very niche genre, I don't exactly see that changing anytime soon.

**6. Do you have any notable influences or mentors in the harsh noise community?**

Adam from Strange Noise Records and Lilliana from Some Music Can Hurt You have both been incredibly generous and helpful in getting into the scene.

**7. How do you think harsh noise challenges traditional musical conventions and expectations?**

Noise challenges the listener to focus more on texture than any traditional musicality.

**8. How do you see the future of harsh noise evolving?**

I think going forward you're going to see a lot more musicians incorporating hardcore electronic into their works. You look at hardstyle or uptempo and a lot of those producers are using the same exact textures that I use in my noise.

**9. How do you engage with your audience during harsh noise performances?**

Living in a rural area with bad networking skills has made it extremely challenging to secure shows. However I'm hoping to start performing next year with my gorenoise project, Teratoma.

**10. Can you recommend any other harsh noise or harsh noise wall artists that people should check out?**

Bazahadar, Two Line Struggle, Drowned In Bile, and Acetate Transmission.

<https://soundcloud.com/rdhills09>

<https://www.instagram.com/rdhills09/>

RED HILLS

**1. What first sparked your interest in creating noise music?**

Definitely in the free and diverse way in which you can create music, especially how the artists I admire make their own music.

**2. How has your approach to noise-making evolved over time?**

My Noise music (also, I do other more conventional musical styles) at the beginning I did it with what I had at hand at that time (guitar/bass pedals and a conventional electric guitar), but as time went by I have made my sound very diverse.

I don't usually do the same style of Noise, I like to change the dynamics of the sound, change the equipment (between digital and analog), that interesting details can be appreciated with the help of minimal field recordings, analog and digital synthesizers that I am gradually acquiring, among other things. The same goes for the DAW I use, Audacity, FL Studio and Pro Tools, I feel that each has its cool and unique features. I've been thinking about getting really into field recordings, it's really interesting that whole world.

**3. Can you describe your process for creating a noise piece from start to finish?**

I haven't really found a process as such, everything emerges by the moment, I find an interesting frequency, sample or loop and from there I work with the help of improvisation and the gadgets I have at my disposal at the moment.

**4. What do you hope listeners take away from your noise compositions?**

A pleasant listening while breaking up and losing frequencies in your ears.

**5. How do you think noise music can be used to challenge social norms and conventions?**

For me, Noise music has always been closely related to nonconformity (both social and musical), it could be used in a great way to demonstrate against some event or entity.

In fact I have seen that many people use their creativity to express their non-conformity about something. It is not my case, but if there is existence of it.

**6. Do you have any notable influences or mentors in the noise music community?**

Yes, I love the Japanese Harsh Noise scene, they are my main influences when making a track.

**7. How do you think noise music can bring people together and create a sense of community?**

It's an interesting question, although each artist may have their own reason for making their music (to convey a feeling or message, experimentation, among others), we all have something in common, the love and dedication for what we do, that's what I think makes us feel in community. There is something that is very curious to me, when I first got into the scene practically most of us tend to know each other.

**8. How do you think technology has impacted the noise music genre?**

Too much, in fact technology has allowed music (in general) to have its own identity in its sound thanks to technological advances. This brings me to what Luigi Carlo Russolo did with his manifesto "The Art Of Noises" in 1913, where you can see Russolo's perception of the future of music, and what happened? Most of the things Russolo mentions are a reality today. From Russolo's inventions, the Theremin, the first synthesizers, concrete music, field recordings, effects pedals, handmade instruments, tools, among other things, what do they have in common? That all these great inventions are thanks to the technological advances (in electronics and engineering mainly) of their respective era. If it weren't for these aspects, we would most likely listen to Noise music when we go out to the center of a city and hear all the elements (cars, people talking, industrial machinery noise, sounds, etc).

<https://soundcloud.com/redhills09>

[https://www.instagram.com/red\\_hills09/](https://www.instagram.com/red_hills09/)

RED HILLS

**9. What message do you hope to convey through your noise music?**

At the moment I don't feel the need to transmit something (although if I get to transmit something with my music to a person I guess it's ok), I have more reasons to experiment with the sound than anything else.

**10. Can you recommend any other noise artists or releases that people should check out?**

Sure, I highly recommend these Noise projects: "Repulsión Magnética" (from Ecuador), Gerardo Colin (from Mexico), Kadsura Heteroclitia, Juanito)), "Sin Piedad", "Alucinación Sexual" and "Placentofilia", this last one is not Noise, it's Goregrind/Pornogore, but I still highly recommend it.



## 1. What music or other artistic influences have shaped your work as a harsh noise artist?

As more of a grindcore/noisecore "musician" I've always been drawn to the overly high, ear piercing vocals. At the time I started To Hell With Religion, I was listening to a lot of Anal Cunt, Gridlink, and older Magrudergrind. I was absolutely in love with Magrudergrind's split with Shitstorm, especially the song "Siphon Then Split". So violent and angry sounding, without worrying about vocal pronunciation or delivery at all. Why I fell in love with the genre in the first place.

## 2. How do you think your background and personal experiences have shaped your music?

Like a lot of dudes in the grind scene, I have a decent amount of anger and frustration when I think about certain social and political climates we see in today's society. My anger stems more from a biblical view point of lack of justice instead of the social justice viewpoint many friends of mine in the scene have, though. I'm definitely most motivated to write music when I'm most aware of the disgusting things of the world.

## 3. What do you enjoy doing outside of making music?

There's two major things I love doing when I'm not making/playing/listening to music. I'm a sports junkie. Whether that's watching, playing, or playing video games of sports. It's something I usually do everyday. The other is I get the privilege of being in children's ministry at my church. I get to be a leader for 1st thru 5th grade and I can never get enough of those little kids. Although, if I'm being honest, I'm more of one of the kids in the class other than a leader. Hahahah.

## 4. What are your favorite works of art (in any medium)?

To be honest, not too much of an art admirer. But, I will say, I believe everyone has been giving talents and gifts. And I respect and love to see everyone doing what they do best, especially if it brings glory and honor to God.

## 5. What do you think sets your music apart from other harsh noise artists?

I mean, besides the obvious fact I'm a full fledged Jesus freak (haha) I grew up listening to hardcore bands. I noticed that seems to blend in with my instruments in my music. Sure, I play fast, but I noticed I throw in some old-school hardcore beats/riffs occasionally. Heck, besides the speed of the music and the sloppiness of my vocals, you could describe my music as a hardgrind style.

## 6. Do you have any personal or philosophical beliefs that you try to convey through your music?

Absolutely. As stated multiple times already, I'm a follower of Jesus. I really can't make anyone believe what I believe. But I want people to know the joy and freedom I have in knowing and believing in him. That's really the motivation I have to keep making music.

## 7. How do you think your music has evolved over time?

Each release gets closer to throwing any resemblance of music out of the window. I really suck at making music.

## 8. What do you hope listeners take away from your music?

If you like me music, awesome. My main point is to show I love Jesus and I hope and pray my music can influence those who don't know who he is to seek him and not let the stereotypically Christian turn them away from his awesome love. That he is real. And he loves you more than you know and more than I can know how to write about.

## 9. How do you think art can be a force for positive change in the world?

Like I said in last question. We as artists really can't change anyone's mind with our music. But we also have the platform and power as a group to use our voice to stand up for things we see in the world that needs change. If enough people stand up to voice their opinion on a just cause, mountains can be moved.

## 10. Is there anything else you would like to share about your personal experiences or perspective as a harsh noise artist?

I'm three feet tall and live in a box on the side of the road.



**1. What message or emotion do you hope to convey through your harsh noise music?**

Not just one message, it depends of each song. I usually write my songs thinking about what i love, like mountain, social change, or whatever i i am reading in that moment.

**2. How do you incorporate elements of your personal experiences or identity into your music?**

It is something i do without thinking about it. It is inavoidable. I usually dont write lyrics, but my songs always expresses some feeling or concept.

**3. What challenges do you face as a harsh noise artist, and how do you overcome them?**

I dont see Driellya as a harsh noise project. I started it for exploring the big world of noise music, and try to do different noise genres, not only harsh noise, but also drone, noisecore, grindnoise, experimental...it depends of each record and with who i am doing a split. The most challenging for me is playing live. Is very hard to improvise and feel comfortable.

**4. How do you approach collaborating with other artists, especially those outside the harsh noise genre?**

It is the best of our scene. I meet new people aroud the world, generally polite people and great artists. I like to do splits with all kind of projects, people how are friends, but also people who i dont know but whose projects i admire. What i most like is to do different things each record.

**5. Could you describe your setup or preferred equipment for creating harsh noise music?**

I use a 8 track recorder for recording myself and for the shows. Normally i do sequenced digital drums or play drums myself for noisecore recordings. I play a Cort Rockbass. I use Boss pedal effects. I sing without effects. Sometimes i add noises, samplers... I use a sovtek amp and peavy cab for some recordings, in others just digital amps.

**6. How do you balance the experimental and improvisational nature of harsh noise with the need for structure and planning in a live performance?**

Driellya's live performances are all about improvisation. Days before a show i do digital drums, sometimes grind drums, others doom, drone or even experimental drums. I do the drums, but never listen to them until the show. In the show i improvise the bass and the voice. Sometimes the noise flows perfectly but there are times i feel uncomfortable and like i am doing something ridiculous. It is very hard to improvise music. But every show i do something different, with new drums, and different bass sounds and effects.

**7. How do you think technology has impacted the creation and distribution of harsh noise music?**

Creating noise is easy thank to digital recorders, plug ins and other tools. But there is always part of the artist there. I record at home, who will be harder years ago. But i think the most important part is to have an idea, and that will never change.

About distribution. I always do my splits in physical format, cd, tape...i dont like only digital releases. And diatributing cds or tapes is difficult in that genre of music, but i am not trying to become rich.

**8. What role do you think visual elements, such as album artwork or music videos, play in the harsh noise genre?**

In my case album artwork is a elemental part of what i want to express, the problem is that i am not good in graphic creation, so usually i ask it to friends who like photography or painting. Sometimes i do my own covers too. About music videos, it seems like nowadays it is elemental if you want to reach more listeners, but sincerely, i dont care much about having a big public.



**9. What advice would you have for someone looking to start a career in harsh noise music?**

I hate noise elitist. If you want to express your feeling, noise is a good way to do it. But never think you are a master or something like that. Actually, we are just doing noise, everybody could do it. I see noise artist that think they are doing something special, but, no, it is just fucking noise, so come here to the earth, please! If you want to be a superstar, genres like noise are not good places to become a star. Noise should be about doing it yourself, collaborating with friends, and modesty. At least, that is my opinion.

**10. Is there anything else you would like to share about your experiences or perspective as a harsh noise artist?**

When i listen to godfathers of noise like vomir or merzbow for example, and compare their records with unknown artists, i dont feel they are doing better. Sometimes the best artist in noise are people who dont want more than express themselves. There are lots of great artist totally unknown creating amazing noise. But everybody listens to the same 4 godfathers of noise while touching themselves. It just make me sick. Please do what you want, dont blame about others and keep the noise scene more punk, do you know what i mean?

1. What inspired you to start creating noise music?

i start play noise attracted by never ending sound, natural, not natural vocals industrial ambient... i approach drone using a mono synth, hnw taking some used pedals and other new, i discover early the "no input" set with mixer.

2. How do you think noise music challenges traditional musical conventions and expectations?

i believe noise is "underground" as genre/people, in my country i don't know anyone that play noise hnw so i think traditional music will be not influenced - noise remain an alternative genre

3. What message do you hope to convey through your noise compositions?

i try to express the desire of freedom, the will to travel without moving

4. How do you think technology has impacted the noise music genre?

technology has impact on everything we do everyday. I was a kid in the 90s when nobody has the iPhone, communication was too slow, TV, radio were important. Now internet technology can really help humans in everything they do.

5. Can you describe your creative process when making noise music?

I decide before the style that my wall should be, sometimes it's far from my expectation, it should be not abstract ...

6. Have you ever had to make sacrifices in order to afford your noise setup?

sure i do not leave my occupation

7. Do you have any tips or recommendations for aspiring noise artists on how to budget for their equipment needs?

in your setup you need 2/3 distorter 1 equalizer 1 pitch shifter 1 echo delay 1 overdrive 1 use (tremolo recorder chorus flanger compressor) too, keep pedals new and used too..put phones in one channel use a noise box or a mic ... (like this: fx send equalizer tremolo overdrive 2 exit, 1dist fuz compressor 2 dist pitch echo delay)enjoy

8. What has been the most rewarding aspect of being a noise artist for you?

For me it's very significant spending my time playing hnw, communicating with other passionate, hearing different noise everyday, sharing my noise all over i can

9. What is your favorite memory from a noise performance?

i remember when i was playing without recording anything it was like exploring strange sounds that came out from the mixer, thought the colored pedals with any generator or input such a great thing

10. What advice would you give to someone just starting out in the noise music scene?

no matter what you do it is important you make self-critical character and try to not be offensive or repetitive, it is important to respect each other and remain the good guy you ever been,

## 1. When did you first discover the harsh noise and what drew you to it?

I don't remember the exact first moment I heard harsh noise. Must've been in the 1980s. I remember playing the noise band Happy Flowers as a DJ at my college radio station, and I suspicion I heard Merzbow at some point back then but it really didn't have any real impact on me. But I was willing to listen to alternative and experimental music at the time. When I started picking up on post-rock and free jazz in the 1990s I think my brain was becoming more accepting of the idea of noise as a sound art form. Started in on noise proper in the 2000s, listened to quite a bit of the classicists in the form but decided they were not for me and tried to find more experimental-projects. Only now am I finding acts I can really embrace.

## 2. How do you approach creating harsh noise, do you have a specific process or method?

I am mostly improvisational in doing my noise. I'll think of a basic structure I want to work within and perhaps a sound or two I want to achieve at some point but the rest is balls-out and perhaps a bit off-the-edge. I'm not very studied in what I do, I don't have a set-up I leave hooked up all the time, and I try not to cling to a determined sound in my output. Mostly I think of a feel I want and try to get to that point. Oftentimes I fail to reach that but realize what I do get is better.

## 3. What inspires you when making harsh noise, are there any particular themes or concepts that you like to explore?

I try not to listen to other project's sounds when I am close to recording mine so as to not be influenced by outside ideas. Other than trying to match split-mates' basic sounds and lengths - I do harsh if they do harsh, ambient if they do ambient, similar times - I try and stay inside my own head. I don't have themes or images that my projects adhere to, but I do have inspirations; history, remote and abandoned places for Crepuscular Entity and Hana Hauna walls to be different-sounding than the usual. I tend to title Hana Haruna walls after Japanese gravure idols though Hana is not a gravure idol project, it is mostly about not titling everything 'untitled'.

## 4. How have you evolved as a harsh noise artist over the years?

Over the few years I have been making noise I would say the biggest and best evolution is getting better at the technical stuff. And I'm better at taking the ideas in my head and executing them outside it. I've also learned not to be influenced by the sounds of others, particularly all the idolized 'classicists' that everyone seems to worship nowadays. I try to cut a new path, and I try to help others do the same through Basement Corner Emissions.

## 5. What is your favorite project or release that you've worked on in the harsh noise genre?

Outside Crepuscular Entity and Hana Haruna the projects which please me the most are the duos I am engaged in on a regular basis. My duo with Michele Bianchi of BRTHRM, FOTO, is a particularly rich source of pride as we investigate the noisebient side of things, as well as My duo with Federico Bixert of MOWN, Suyuin, which follows a similar path only perhaps a bit smoother. I have the drone project Crepuscular Ritual with Przemyslaw of Sado Rituals and the dark horror noise of Crepuscular Zombie with El Zombie Espacial. I do really enjoy collaborating and getting differing inputs on the creative process.

## 6. Do you have any upcoming releases or projects in the works that you're excited about?

I release so much and at such a rapid pace that it is hard to tell of something upcoming I am excited about before it is already here and past. I'd just say stay tuned to Basement Corner Emissions or any of my social media feeds.

## 7. How do you balance creating harsh noise with running your label and releasing other artists' work?

It's not difficult to run a label and do my own stuff, as long as I continue to manage my schedule well. Although I said above that I don't like to have other people's sounds-influence me I do like hearing what new and fresh concepts others bring so that I can think of new routes for my own projects.

## 8. Who are some of your favorite harsh noise artists or labels that you've had the opportunity to work with?

Interzona and Cicada 3301 have long been two of my favorite noise artists but in terms of recent projects I love what I am hearing from the noise waller Tukulito Zakayhama who puts interesting filigrees of sound thought their builds, and Edo Žudelović who creates intense and involved harsh noise as does Jesus' Death Mother, both without relying on what has been done in the past. I try to spread my sound around to various labels when not releasing on BCE, but in terms of other labels doing it right I have to say Gates of Hypnos which has the same adventurous sense of recruitment I try to have.

## 9. What advice do you have for other noise artists looking to explore the harsh noise genre?

My advice to those looking to get into harsh noise making is to ignore anyone who tells you that there are rules to follow. In fact you can find out what these maintainers of the orthodoxy have to say and then do the exact opposite. Don't make sounds like the classicists but follow your own fucked-up and noisy muse. Do what YOU want, not what you think others want. And most of all be fresh and original and keep at it even if you don't get immediate success. Oh, and record A LOT. It is great practice and will improve your sound.

## 10. What direction do you see harsh noise heading in the future?

My hope is that harsh noise gets out of the image reliance cul-de-sac it is finding itself in. It is staid and boring and doesn't make for engrossing listening. We don't need three dozen more ladies' stockings-focused noise projects every year, we need the dude in his basement who is experimenting with his equipment to fashion new things. I don't know if noise will head this way but I'm going to do everything I can to push it that direction. Less of the same middle-class aspirations and more of new ideas.

# MANNEQUIN CELLAR

## 1. How did you first discover harsh noise music? What drew you to the genre?

I first discovered it back in 1994 through Relapse Records. They would send a catalog with your order and there was a section for their sub-label, Release Entertainment in it. This was my introduction to not only harsh noise but death industrial as well. Back then I was more interested in death metal and grind so I would just read up on these noise and death industrial projects.

What drew me in was the descriptions and artwork I would see in the flyers and catalogs. Around 2002 I found a project called Maldoror. I was already a fan of Mike Patton and the flyer I remembered most from the 90's was one that had a Merzbow release on one side and a Megaptera release on the other side, so I gave the cd a chance. In 2005 I saw Merzbow live in Chicago, so between the Maldoror cd and the Merzbow live set, I would say made me a fan of harsh noise.

## 2. What inspires you when creating new music in the harsh noise style?

When I make harsh noise, for the vibe, the things that inspire me usually are things like death, suffering and anger. These things can be happening in my life or just from seeing it in the world. When it comes to the actual sounds, things that inspire me could be something as simple as hearing some sort of construction going on outside my window or drills going on in another apartment by maintenance.

## 3. Could you describe your creative process for making harsh noise music?

Usually, I will pick out what pedals I am going to use for the recording session. Then make noise loops using field recordings I have made over the years or sounds created on the spot. I distort the loops and then layer them over each other. I like to record late at night but living in an apartment can be difficult to do.

## 4. How do you approach live performances of harsh noise music?

### Do you have any rituals or routines that you follow before a show?

I have not played live yet. There have been a couple of noise/experimental shows over the years that fell through at the last minute that I was supposed to play at. Indianapolis does not have the best noise scene.

## 5. How do you see harsh noise evolving in the future?

I think that as long as there are creative people out there, a noise underground will exist. As far as it evolving, I think more sub-genres will pop up combining harsh noise with any number of already existing ones.

## 6. What are some of your favorite harsh noise releases or artists?

### Why do you enjoy their work?

When it comes to harsh noise, I like filthy and uncomfortable recordings, preferably with low bass rumbling. Projects like Algor Mortis, Carbonized Organs and Justified Rape. As far as releases go, Merzbow - Venereology is a classic and something about The Rita - Lake Depths Lurker, I find quite calming.

## 7. What role do you think harsh noise plays in the larger music community or culture?

I think over the last ten years harsh noise has started to creep into the mainstream. Even some rap producers use it now. Hopefully this fad does not last long and harsh noise can go back to a more underground scene.

## 8. What advice would you have for someone who is just starting to explore harsh noise music?

To have patience, a lot of trial and error can be involved when trying to create a certain sound. Learning to mix is important and can make a recording listenable/unlistenable even for harsh noise standards.

9. Do you have any upcoming releases or projects that you would like to share with our readers?

MANNEQUIN CELLAR has three tracks that will be on a four-cassette compilation being put out by AVANT GORE PRODUCTIONS. The tapes are in a white clamshell case and it comes with a twelve page booklet, two stickers and a button. It will be out early 2023.

10. Is there anything else you would like to share about your experience with harsh noise music?

Personally, it opened my mind to what "music" could be and it has been a positive way to exorcise my demons. I have also met people all over the world because of this interest in harsh noise.



**1. How did you first get introduced to harsh noise music, and what drew you to this genre?**

The first time i got into Harsh noise was with Brighter Death Now. I went into musical genres and passing by dark ambient with Cold Meat Industry, i got fixed.

**2. Can you describe your creative process when making harsh noise music? What inspires you, and what tools and techniques do you use to create your sounds?**

From my influential background, all matters. It can be from a film, something i read i want to convert into sounds. Nature is a strong influence. There's a lot to discover to the one that listens carefully. A scream or a moan can be a basis to work with. I use musique concrète theory to express what is inside sounds. I have to understand what a sound is made of. And like a filigrane of a banknote all appears clearly to me. It's of course my interpretation. For creating sounds i also use pedals, i only have 14, delays, flanger, fuzz, overdrives, my voice filtered by those devices, and last but not least a home made theremin a friend gave me. Then i record it directly with my computer. Using Audacity, i bend sounds produced, add more effects, and try to make something worth an ear. Dialogues from telenovelas are often a basis.

**3. How do you approach live performances of harsh noise music? Do you have any specific techniques or strategies for engaging with the audience and creating a powerful experience?**

I made performances with I,Eternal (Musique Concrète/Expérimental/Ambient), i stopped in 2011. SpecImEn (Surfing HNW/Harsh Noise) never stepped on stage. I don't plan any live shows for the moment. Things can change...

**4. How do you see harsh noise music fitting into the broader landscape of experimental music? What sets it apart, and what commonalities does it share with other genres?**

Of course Harsh Noise is a continuation of expérimental music! It's just filtered and focused on volumes and theatrical effects, even no one thought of this properly. Many songs goes with starting narration, then explosion of volumes reaching a plateau, then the climax and end. But it also inherited of free jazz structures, the apparent goes in every directions in the same time. What is making it a style different of the others, is, according to me, that it's aimed for the people who aren't afraid of confrontation with sound and ideas proposed as thema or its absence.

**5. Can you speak to any themes or messages that you explore in your harsh noise music? What do you hope listeners take away from your work?**

I'm no political people, apart that i reject all fascism, women abuse, children treated like shit. My covers are reflecting my views. For I,Eternal surrealism is always guiding me. For SpecImEn, the love and respect of women is there all the time. For actresses inspiring my work, to girls of another place on earth/next door...I hope sincerely that people listening to my works have pleasure. Me wanting them to change the world? I'd love too, but i'm no sound dictator or noise millionaire wanting people to vote for me.

**6. How have your experiences as a harsh noise artist influenced your worldview or your approach to other aspects of your life?**

If it changed something it's not on a financial aspect. But discovering new artists, real talents all over the planet is the real thing. We share our cultures, sometimes we do trade. It makes the world better and smash frontiers of any kind...

**7. What are some of your favorite harsh noise releases or performances from other artists, and why do they stand out to you?**

Last summer in Bourges for festival BRUTISME i saw Å and NOIZEMAKER (both from France) among a long long list of artists.

I had the huge pleasure to meet and see on stage VOMIR (France), Rien (Sweden) at a Richard Ramirez show at Instants Chavirés near Paris. Long time ago i had the chance to play with Å and NUNDATA (Serbia) NOIZEMAKER (Lyon, France) and Ecoute La Merde was a blast.

8. How do you think the internet and social media have impacted the harsh noise scene? Do you think these platforms have made it easier or harder for artists to reach audiences and connect with fans?

I think internet helped a lot to have fast answers to make something possible with other artists. The world got smaller and easier. Assholes and haters or pseudo label ripping off artists are still the same...

9. Can you speak to any challenges or obstacles you've faced as a harsh noise artist, and how you've overcome them?

Some kind people from Belgium still owe me and 2 artist involved the publication of CDS...so i avoid carefully some people. A man from Holland also sent me 1 tape or SpecImEn and his projekt but disappeared without a trace...  
I go on, but i don't forget...

10. What advice would you have for someone who is new to harsh noise music and wants to get more involved in the scene?

First, practice! Generate the more possible...and then listen to the results, just to check if it's loud enough and avoid mastering. Harsh noise has to be crude, raw. The « in your face » effect is the key. IT can be long songs, but be sure it's never boring. It can be short songs, be sure full effect is working. Second have fun doing it harsh as possible, HNW is near...I love HNW, but many people don't understand it. And you have to answer to all questions people needing contact. Be open and friendly. IT cost nothing...Be curious.  
I thank Anonim Noise Records for the chance to be welcome on their label.

1. How did you first become interested in creating harsh noise/harsh noise wall, and what drew you to the genre?

Probably it happened after I downloaded FL Studio trying to emulate the sound of Khanate Merzbow. Or mostly because I was bored about trying to start a band with many people and always finish to play some boring music I don't like. But my first noise listening who drew me into the genre was probably Yellow Bazooka of The Gerogerigege. I was astounded by that sound. It was like listening something more extreme than every grindcore or noisecore band I ever listened in my life time

2. How do you approach the creative process when working on a new piece or project? What tools or techniques do you use to achieve the sound you're looking for?

I always used my computer but changed the programs along the times. Starting with FL Studio, then LMSS and in the end Reaper but always using VST as effects and synths at first. Then I thought it would be amazing use an unusual source... And that is how I started using full hentai episodes audio as source. Yeah, my source is the orgasm of the japanese girl of the hentai you jerk off

3. Many people describe harsh noise/harsh noise wall as "unlistenable" or "too extreme." How do you respond to this criticism, and what do you think makes this style of expression unique and valuable?

They're are right. I know very few people who listen this genre and DON'T play in any project and this guy have some really big mental issue in my opinion .

4. How do you balance the harsh, abrasive sounds of the genre with more subdued or minimalist elements, if at all? Are there any particular artists or works that you think have successfully combined these elements?

I don't do that. For me it's more like first try is good. I don't spend too many time thinking how create a sound to create a balanced sound. Noise is all about feeling. If it's good it's ready. On my opinion only the artist who trust the noise did it, but don't ask me who

5. What role do you think harsh noise/harsh noise wall can play in the broader cultural landscape, and how do you see the genre evolving in the future?

Harsh Noise Wall can't evolve. For me this is a genre who repeated himself around the time. There's no dynamic but only a frequencies who can hitch the brain of the listener in a special way but we can't pretend to change something already born death. There's no future here

6. Are there any particular themes or ideas that you like to explore in your work, or any specific messages you hope to convey through your pieces?

My only messages is: Make a Change, Rape a Loli and jerk off until the day you die

7. How do you approach performance or presentation of your work, and what do you think are the keys to a successful harsh noise/harsh noise wall performance?

I did just three performance until now and my only approach is see the porn in the screen and kicking people near to me. If you can stand my stuff live... you have a big problem. The key of a successfull live is like the story of Mattatoio 5 in the comic book of Miguel Angel Martinez: fuck off the people, we don't play to see you happy. If after the show there's still someone seeing your performance you did it wrong

8. What other artists, musical or otherwise, do you draw inspiration from in your work, and how do you incorporate those influences into your sound?

Whn I really started releasing my stuff at first I was being inspired by the work of Sete Star Sept and Sedem Minut Strachu creating a proto noisecore project, but soon after I thought "fuck it, I like jerking off listening my sounds" and started firstly to emulate the japanoise scene in a way, then creating my own sound. You can say I play like some artist you know and I'll say it's true, because I play as my self and you can listen whatever you want in my sound

9. What advice would you give to someone who is just starting to explore harsh noise/harsh noise wall, either as a listener or a creator?

Don't do it. Just don't do it if you still can. Bu in case you started exploring noise as a listener... put your headphones on, put the volume at max and wait until the ears start bleeding. To the creators do the same during the recording. No Pain No Gain

10. Finally, are there any upcoming projects or works you're working on that you'd like to share with our readers? What can we expect to see from you in the near future?

I'm mostly working on my own label right now, Formaldehyde Production, but I still jam in my room some porn and see what happen. But I don't know if I want to record again, at least not for a while... I'm too busy checking the new debut movies on the Jav streaming site

NO-JOY

**1. What drew you to the harsh noise in the first place?**

It was actually quite the accident. My Black Metal project, Serpent Moon, released a bit of an experimental album with Misanthropic Vendetta, which was being run by Vessel of Flesh at the time. I really wasn't aware of Harsh Noise as a genre until I started exploring the label's discography, and to be honest I didn't quite get it at first. But I was VERY intrigued.

**2. Can you tell us about any specific artists or releases that have had a significant impact on your own work?**

Trou was the first artist that really clicked me into Harsh Noise. Kind of an "Ohhhh" moment, and then the exploration started all over again. Artists like Morbid Beauty and A Stash of Used Needles are who I turn to for inspiration. Not necessarily for sounds or ideas, but they make me want to do something great and push myself to explore.

**3. What are some of the key elements that you think define the harsh noise sound?**

I think what I love about it is that it is so hard to define. It can be beautiful or violent or meditative or sad. There are just so many opportunities to create and experiment.

**4. How do you approach structuring a piece of harsh noise?**

I'm still figuring that out. My earlier pieces I focused on walls of sound, but I'm particularly interested in a loud/soft dynamic right now. I'm a grunge kid, at heart.

**5. How do you balance the need for experimentation and exploration with creating a cohesive work?**

Angelingus for me is all about experimentation and just pure expression. I love writing music for Serpent Moon or anything else, but there's a magic in the freedom that Harsh Noise allows that I've fallen in love with. No rules.

**6. How do you think the live performance aspect of the genre differs from the recorded work?**

The live experience for Harsh Noise is incredible. There are many different approaches, from the theatrical side of things, to the improvisation of the music, to just experiencing that sound in person and becoming fully immersed in it. I think it's just another arm of the creative process. Yet the recorded work is able to be more focused, artists are allowed to be more perfectionist. The live and recorded experiences are different animals, but I think they both serve important purposes to the genre.

**7. How do you approach incorporating vocals or other types of sound into your work?**

I'm not sure about using vocals. I don't know if I ever want to, but I've heard examples where it works out incredibly. Field recordings are a great resource though. They're really fun to work with and manipulate. I have done a handful of pieces incorporating samples, and I just try to maintain a theme between them.

**8. Can you share any unique or unconventional methods you've used to create the sound for your releases?**

In terms of sounds I've used, I'm pretty vanilla to be honest, haha. I like my synths and my filters and my distortion and reverb. I find I get better results out of myself by approaching Harsh Noise in the same way I approach recording Black Metal vocals. I just try to get into the right headspace. Or the wrong one if the song calls for it. My first ever noise experiment (The McPherson Tape, Endogenic Noise Records) was inspired by the death of Lisa McPherson. I had fallen into a rabbit hole and stayed up all night reading and absorbing every sickening, disgusting, rage inducing detail and then I just sort of released it.

9. How do you decide on titles and album art for your releases?

Its always different. Sometimes The title or art idea pops into my head and I work on something that fits. Sometimes the other way around. Sometimes I just work on music and I just know what its called and what the art looks like.

10. What do you hope listeners take away from your work, whether it's a live performance or a recorded release?

I feel that Noise music is very open to interpretation, so my only hope is that I can give my listeners and audience an emotional experience. Any kind of emotion. Whatever they get out of it. That's my favorite part of music, regardless of the genre, and I just hope to give someone that feeling that I've come to live for.



1. What made you interested in harsh noise? And what are your thoughts on the current state of harsh noise?

The first time I got to know Harsh Noise Wall was when my friend recommended this genre to me, I think it was in the middle of 2020 and yes, I thought at that time "what kind of people listens to obscure voices". but I tried to force it to hear it and yes I'm interested hahaha.

2. What's your approach to creating harsh noise?

Do you have any particular techniques or methods that you tend to use?

talk about the production process. actually I don't have a special technique, I just add noise here and there. bumping the noise into each other and suddenly it was like this

3. How do you feel about the role of noise in contemporary music and art?

like relaxation music that people generally use to sleep I use harsh noise as an outlet for anger, a surge of adrenaline and of course as a remedy for my insomnia.

4. Can you describe a particularly memorable live performance or show that you've played or attended?

actually the first noise musician I saw on youtube at that time was "Napalmed live at Obscene Extreme Fest".

in my mind they are unique, they are funny and of course they really enjoy it i guess. I've never been to Harsh Noise Live because there's none in my own city or I'm the only one who doesn't know. Yes, if you ask me if I want to go watch Harsh Noise? my answer is yes. I have to try watch harsh noise live performance before i die

5. What has been your most rewarding experience working with a label or other artist on a release?

in the harsh noise project I'm working on I've never worked with any label. If asked which label I want to join, my answer is just an anonymous noise record from Indonesia they have really cool musicians and i love diving into their bandcamp page.

6. What are your thoughts on the role of technology in creating harsh noise? Do you prefer using analog or digital equipment, or a mix of both?

digital or analog is an option. but it cannot be denied that in this easy digital era, making harsh noise easier to produce. more time-saving and of course more fun to make. I use android to produce my noise because I just use what I have hahaha

7. How do you see your work in harsh noise evolving or changing in the future?

I think I will still make noise in the future. but now I'm focusing on my other music projects because I need a potion to make noise and I think it will take time hahaha.

8. Can you recommend any underrated or lesser-known harsh noise or harsh noise wall acts that you think deserve more attention?

I think "NASU" is the only one I can recommend. the noise it produces is crunchy and tender like meat I think hahaha.

9. What are some of your non-musical influences that inspire or inform your work in harsh noise?

i think my job. I work as an executor of one of the building construction projects. and when working it feels very noisy and yes I think my noise represents my job hahaha.

10. How do you think the harsh noise community can better support and uplift marginalized artists and voices?

maybe most people don't want to listen to music that they think is weird or a representation of anti-music.

and the role of the media in introductions is also lacking because the media only promotes music, not anti-music, as in the example of harsh noise.

I think that open compilations and various splits can help the movement and recognition of harsh noise activists around the world.

**1. How did you first become interested in harsh noise, and what drew you to noise in particular?**

I grew up with the New York hardcore scene, going to shows, and playing in a LIHC band. The noise scene was sort of just next door, and I always had (still do) an affinity and love for Sonic Youth. I lived in LA for about 15 years, and there was a growing underground noise scene that I started becoming more and more fascinated with. I made a few tracks, mostly using distortion pedals, a bass and blown out sounds, and put them up on bandcamp without much thought. Once I started really listening to other artists, and realized pretty quickly the genre was massive, yet underground and I found it very welcoming and experimental. I was mostly just looking for a creative outlet for sounds, and I think that's what drew me to start working on tracks and uploading them semi-regularly. The ability to do it from my apartment, using whatever sounds/noises that were around also was very appealing.

**2. What role do improvisation and experimentation play in your approach to making noise?**

At least for me, I think harsh noise is all improvisation and experimentation, just working with a sound or thought for an extended period of time and trying to come up with 5, 6 minutes that really works. When I focus more on the harsher side of things, I'd usually start with something I heard walking around, a construction zone, broken industrial fans, weather, rain storms, anything really, and that's the impetus for what will be the idea/track. My wife is used to this now, but it's sort of a funny joke between us, taking out my phone to record some random noise, and she'll just say 'Nia?'

Recently I think my mood in the last year has been mellower, and so I like to add some kind of hidden, or not so hidden, tone or melody to tracks. When I add piano, or moogs, in particular, I'm more apt to focus on replicating an improvisation, but with the noise, I'll take a sound or sounds and play with them, whether through filters, feedback, adjusting levels, mixing tones on top of the source, until it sounds 'right' to me. I do recognize that what ultimately becomes the track may not sound right to anyone but me, but that's part of the appeal to me, what it sounds like to someone else, if the chaos makes sense to someone else. I think it's easy to just put up a lazy noise track, and I think I fell into that when I first started out, but when Nia became more of a 'thing' or an outlet, the experimentation in finding the sound of a particular track is I think what makes it interesting.

**3. What's your process for recording and releasing your work, and how do you decide which formats or platforms to use?**

I have a full time job, so I try to find time at the end of the week to work on things. Honestly, it's good for my mental health. I use Reaper to do all my tracks, only because I always have. My process is to start with a sound, something like I mentioned, and then run it through a bunch of different filters I've created, and loop in back through a few other things. That's sort of the base I start with and once I get that sound 'right' I'll usually duplicate it and start messing with it. Then I'll work with a keyboard, or a Moog, or patches or different sounds I've recorded on my phone and incorporate them in one way or another; I generally never use a clean sound, meaning anything I record I tweak and filter to get a sound out of it. Sometimes I chop things up or move them around, and I'm big on reverb and echo lately. Then I'll just keep working at, and repeating. There's more to it but that's my stream of consciousness of the process.

In terms of platforms, the last few years I did a fair amount of comps, and a lot of that is just reaching out through Instagram to labels I think are doing cool things to see if they are open to taking a track or an album. If I'm focused or have the time I try to get a few tracks out a month. If I submit something, I'll 'stage' it on my bandcamp, add it to a google doc, and then wait to hear back. I won't put it live until the label does, and if they don't take it, I'll go back and rework it, or take parts of it and make a note of it if something else comes up.

I was also lucky to have a few tapes put out last year, and that's always wild/cool to me. It's a huge undertaking, so I'm always in awe that someone is willing to put out something I made.



**4. What are your thoughts on the impact of harsh noise on the listener, and how do you want your music to make people feel or react?**

That's a really great question. Music, noise, whatever is subjective, and I think a lot of artists, myself included, their tastes change, sometimes depending on the day. I listen to a wide berth of music, from Extinction A.D to Haruomi Hosono, and I think as long as it's honest, it will find a listener. Lately I've been more into ambient noise, or pushing harsh noise in a more dissonant realm. I don't know. I think folks listen to noise for many reasons, I just want it to sound authentic and interesting, and for people to come back.

**5. Can you talk about a particularly challenging or difficult project or piece that you've worked on in harsh noise?**

I did a tape for Mima Kass called Curtains Drawn in Nothingness. It was my first long form piece, so I really had to think about how I wanted to structure something that was going to be 42 minutes long. Up until that point, I think my longest track was about 11 minutes, and for me that's hard enough to keep interesting and un-repetitive. For this one I knew I wanted to use melody, instrumentation and echoed feedback, and I spent a good deal of time experimenting with how to carry the noise piece through it throughout. I ended up overthinking it and attacking it from a concept of an opera, where there's a build, and a start and finish to each movement, but it comes together to form one thing, one piece. That's getting too meta, but it's something I'm actually really proud of, and still might be my favorite thing that I've done.

**6. What's your take on the role of visuals and performance art in the harsh noise scene, and how do you approach incorporating these elements into your own work?**

I think visuals are really important, and I definitely think of images as I'm working. I think in some aspects it can be as important as the sound, as at least for me, when I grab the sound in the wild, I usually take and use the image from that moment to go with it. For things I put out on ArrhythNia or single tracks I was doing before comps, I always added the visual. I should start doing that again. Niacinamide, and now Arrhythmia has this bleached out overexposed black and white aesthetic that I use, and a lot of the imagery is finding something normal and making it abnormal. Call it a brand, I don't know.

In terms of performance, I'm stoked for anyone who does their noise live. I don't know if I'll ever get there, but I think had I really started this project 20 years ago I may have. The closest I've come to doing something live was a week where I sat in a park, messing around with a laptop, experimenting and recording 'live noise' while folks walked around. I called it Live At The Aqueduct. It was the day after my brother and I saw Henry Rollins on his spoken word tour, and I thought this would be interesting to do.

**7. How do you balance your creative vision with the expectations or limitations of working with a label or other collaborators on a project?**

A lot of great folks do comps, and that's where I started out. They each have particular feels to them in terms of what they are looking for, and labels like Owlripper, Lessthanone, and Camembert Electrique were the first to welcome me and give me direction. I generally have a few tracks in the works, or at least sounds in mind and then I'll try to work with the 'labels' on where their focus is. But I do find a lot of the time, folks are just psyched you're submitting to them, and generally interested in what you're putting out. So, I guess I don't find it limiting, more just a way to focus on something in a way you might not have thought about. Labels like IFAR, Hot Fuzz and Paracelsian Records have really interesting and well thought out themes for their comps, so I always try to keep that in mind when I'm working through a track, and/or track title.

**8. What are some of your favorite collaborations or side projects that you've been involved with as a harsh noise artist?**

Early on I worked with these dudes out in LA called Fibrodysplasia Ossificans Progressiva. That was sort of my first collaboration and still one of my favorites. Just wild takes on sort of improvising whatever was in our heads at the time; sounds, movies, noises, instruments. Super fun. Whit3corset and Morbid Beauty were the first two to work with me when ArrhythNia started, and that really helped get the word out, to the extent that it's out there. The process and working with them, two artists I really love, was so informative in terms of how to even do a label, and get cool stuff out. I'll always be grateful to them. The Owl was really supportive of Niacinamide when I first started, and now, so anytime I can work with him I'm pretty jazzed.

Thinking about ongoing collaborations though, my favorite, or most enjoyable side project I'm loosely involved with is with an artist that goes by Johnny Bingo. They focus on field recordings and we've done a few collaborations; one purely based on where we both were, one that was more or a mix of my take or response to a field recording, and one that used JB's field recordings to create sounds. I find it incredibly interesting and limitless. We're doing some more collabs and I'm excited to see what we come up with.

**9. What kind of role do you think harsh noise can play in broader conversations around social and political issues, or in effecting social change?**

I think if you're into noise or in the scene, you're looking for some kind of outlet or respite for your mental health, or simply to connect with likeminded people. Music in any form is an escape, and harsh noise should be or isn't any different. We're interacting with a full gamut of folks from all over that world and I think that's beautiful. Maybe we take that forward into the world, and it makes a small difference to someone, or in someone's life.

Labels pop up, artists just starting out noise, we all should give them a listen or a reply when they reach out. I've sent tracks to some people doing comps and they come back and say it's garbage. It's not for everyone, but I think people need to think about how they respond. You don't have to like anything, again, it's all subjective, but you can choose to be kind or choose to be something else. There've been folks I've met through Niacinamide that were truly wonderful people who were bullied into not being here any more, either in the scene or in this realm, and that's really awful to think about. You never know what someone is going through, and people should be more mindful of that.

Perhaps we all can do more to show that this scene is all inclusive of anyone who is not hurting people, or trying to harm, degrade, or whatever anyone. There's garbage people everywhere and this scene seems to self regulate, or weed them out. There are a lot of comps that have been put together to help causes or friends, and I think that's great, very punk rock. If you're just starting out, or not, it's just a great way to be involved.

**10. Can you talk about any future projects or releases that you have in the works or any other artistic endeavors that you're currently exploring?**

I keep saying Niacinamide is going to slow down, but really it's a great form of meditative expression for me, and I do love it. I have a bunch of tracks coming out on Paracelsian and Hot Fuzz, and some full lengths spread a bit all over. Some really fun stuff with Filthy Sounds. Niacinamide has been a bit more harsh electronic and ambient noise lately, and I think it will prolly stay that way. I find the exploration of melody through noise really fascinating, adding patch Moog work, etc. We'll see.

I'm trying to put a bit more focus into ArrhythNia. As you know, it's a lot of committed time and work, but I'd love to get more artists out there. Anything I can get out for someone in some way, as cliché as it sounds, is really rewarding. I try to get one out every 6 days or so, but we'll see if that's sustainable. Niacinamide worked with a now defunct label called Sigwyrd Records, when I first started out. We'll be re-releasing all of their stuff when there are gaps through ArrhythNia, and there's a few very early Niacinamide albums. I find it interesting to see how people's, myself included, sounds have evolved, so it will be equally interesting to see how those go over.

## 1. What initially drew you to harsh noise, and how did you become interested in creating it yourself?

I was always interested in the more extreme kinds of music and have been playing trombone since I was 9 years (currently almost 42 yrs of age). My first steps towards noise was discovering "Dead Neanderthals" and "Naked City". Mostly in these grindjazz kind of bands it was the dissonant tones of saxophones that made the eerie tones. I wanted to discover a band that did that but then with my own instrument, the trombone. In the Netherlands I discovered Lärmschutz and I thought it time to add another act featuring trombone and noise. So with a mate I started "Terbeschikkingstelling".

Through this mate, Emiel, I got into (harsh) noise. When Emiel quit I started experimenting myself, corona came and I started collaborating and making basic tracks for compilations. More and more I discovered my own niche... avantgarde improv (harsh) noise.

## 2. How do you approach the process of producing a harsh noise track? Do you have any particular techniques or equipment that you favor?

I am a very analog person. Technique is not really my thing, perhaps it is like computer illiteracy. I recorded my trombone and other instruments with my mobile phone with a very lo-fi recording app, then I'd use Bluetooth to transfer my recorded soundbits to my tablet, and there I'd make it into a track. All quite basic because I needed to understand it.

So my approach is recording instruments, sources of sounds and making field recordings and process these bits into my scribbly noisetracks.

## 3. How do you view the role of improvisation in creating harsh noise? Is it an important part of your creative process, or do you prefer to work with more structured compositions?

To me the role of improv is essential, because that is the core of my approach, my new live partner (in Terbeschikkingstelling) acts as my dubber and does all the effects to my tunes. But besides that the live gigs to me are always about scouting the surroundings and how I can use the vicinity where I am at. Since I use all kinds of things that I find around me. Already if I look right or left makes a difference in that aspect.

Recording and later processing the sounds is also a bit in the same way. The difference being that I am sitting in front of a screen and dabble with sounds. Continuously listening with my wireless headset and also walking through my house as I go on in the trackmaking. But I guess in a way then I kind of structure it to my own chaotic likings.

## 4. Many harsh noise artists have a reputation for pushing boundaries and challenging audience expectations. Is this something that's important to you in your own work?

That is an integral part of it, it should never come easy and I am in my essence a punk so rebellion comes with the territory and it ain't a revolution if you can't dance to it. Also absurdity and not taking myself too seriously are vital elements. Especially live I tend to fool and misguide the audience. Like a jester or a loonie.

I am not quite sure of this but I think playing a brass instrument in harsh noise in itself is pushing boundaries. I consider myself to be a brass noisician ☺

## 5. How do you approach the challenge of translating your noise creations to a live setting? Are there any particular difficulties that you've encountered in this regard?

Well Terbeschikkingstelling was first and foremost a live act. Later on it became also more internetbased when the duo became an uno, when Emiel left. At the moment Terbeschikkingstelling is only me when I create music and record albums. Only in live setting Terbeschikkingstelling is a duo. Then Kasper joins me in the noise!

My harsh noise live is what my companion makes of it. I blow enormous amounts of air through my trombone and he basically edits the sounds live and also does his own thing next to that, pure cacophonous delight.

## 6. Some harsh noise artists choose to release their work primarily in physical formats, such as cassettes or vinyl. Is this something that you feel is important, and if so, why?

I don't know why but it feels like it is important. I grew up in the 80's and 90's so I had a Walkman, discman, recordplayer etc. The feeling of romance of putting something on and then hearing it play on yer soundset is just splendid.

Besides that it is also a bit of a collectors thingie for me. I like collecting sounds and the artwork also mostly looks nice.

Thirdly only having digital music might seem very ecofriendly, but it bites. You cannot give a digital album away and it is a very big honor if someone besides myself has my (anti) musical creations at home.

## 7. Harsh noise is often associated with a confrontational or aggressive aesthetic. Is this something that you feel is an inherent part of the genre, or do you see it as more of a stereotype?

To me it is a stereotype just as the anarchy symbols in punk. It seems to me like puberty and shocking for the sake of shocking. To me that shouldn't be a point in itself. Don't get me wrong if it suits your album fine. But personally I am not a big fan of it.

## 8. How do you balance your creative work as a harsh noise artist with other aspects of your life, such as work or family obligations?

To be honest working in healthcare takes up most of my time, if I could I'd definitely would want to spend more time on my creative process. On the other hand I can do a lot at home and via internet sometimes it seems as if I get the whole world in my living room. Right now I am watching tv and answering an interview of a noise label / zine from Indonesia simultaneously 😊

## 9. Do you feel that your work as a harsh noise artist has changed or evolved over time? If so, in what ways?

Definitely, at first I always needed people to cocreate tracks and when I forced myself I became more proficient at creating my own garbage 😊

Over the years I also sometimes used less and less brass, now I tend to use brass more and go back to the basics. Besides Terbeschikkingstelling I started more acts to fulfill some other needs. "Dolph S. Lundgren" is my playground for loonie wacky stuff, "momferdemol" takes my vokills and bass plus love for improv and crust and "Mieremet" is me kicking against gorenoise creating clean noise 😊

There are also some acts I do with others amongst them are: Chrystal Jazz Overdose, Manet Nox, Emphysema Complex, Pillowhumper and EFSPACM. Next to this I also have a small netlabel with Neal D. Retke called Bromtol Largesse.

10. What do you hope listeners take away from your music, and what do you see as the role of harsh noise in the broader

I have no clue what people should take away from my music. I just think it is awesome that besides me there are other loonies appreciating this loonies lo-fi garbage hobbyism, hehe. If I'd answer a tad more serious I think people might resonate to my sense of absurdity or humor that I tend to pack into the mix. I am not taking myself too serious and laugh a lot about my own creations in the way that it gives me a sense of controlling my tiny world in which I can do whatever I like, props to everybody who hops along in anyway. Be it as fellow traveler, spectator or accomplice! Cheers.

As a last p.s. I'd like to thank Angki and Anonim Noise Records for making this possible and making this Dutchy feel appreciated as a brassy noise outcast. Together we make this whole thing a grand happening 😊

**1. What drew you into harsh noise? And what inspires your work in harsh noise?**

What drew me into harsh noise was listening to Sun ra free jazz experimental then I got deep into it start listening to the haters Richard Ramirez the Rita black leather Jesus

**2. What's the weirdest or most unexpected sound you've incorporated into your work, and how did you use it?**

One of my most weirdest unexpected sounds was when I used to Circuit Ben toys and they used to create these alien type space communication sounds and I used it with one of my early noise releases

**3. How do you balance experimentation with cohesiveness in your sound?**

I balance with experimentation and cohesiveness by not thinking so hard and be very Improv and let the sound create within itself on two other dimensions within sound waves

**4. How do you think visual art and design play into the harsh noise aesthetic, and what role do they play in your own work?**

So far I haven't did visual art with my noise I would love to get into it though I think it plays a cool role especially when you're tripping off acid mushrooms or smoking weed. It gives you a sense of the artist putting it all together to create a mind-f\*\*\* experience

**5. What's the most surprising reaction you've gotten from a listener or audience member?**

The most surprising reaction I've gotten from a listener or audience was like this dude is out of this f\*\*\*\*\* world and they were trying to figure out how I'm making all these bizarre noises with guitar pedals and feedback

**6. What's your favorite piece of feedback you've received, and how did it influence your creative process?**

One of the most bizarre shows that played was with healing mystical Sciences HMS crew out of Riverside, Ca it's about five six brothers including me I had a monster mask on and we're all playing our sounds and one moment it all came together like one big huge sound Orchestra of noise that was pretty awesome and it was on 12/12/12

**7. What's the most bizarre show you've played and why was it memorable?**

One of my favorite piece of feedback I received is with a contact Mike pointed directly in a mop metal bucket can making wild feedback screeching sounds making my creative process very fun and interesting

**8. How has social media impacted the harsh noise community and culture?**

I feel that social media impacted Harsh noise community and culture by pretty cool that there's a lot of people from around the globe that's interested and hard noise but on the other hand everyone's trying to do it it seems like would it ever become a fat who knows some people may get in and some people may get out but I love the fact that I learned a lot from different artists from across the world through social media I like to trade noise while listening to old dinosaurs and new upcoming artists

**9. What advice would you give to someone new to the genre?**

My advice is to experiment experiment experiment and don't try so hard Keep It Fun and keep it noise this is not a genre for everyone I love noise it's all around us and a lot of people don't want to notice it or appreciate it but the tru noise community does

**10. Can you recommend any books, films, or media that fans of the genre might like?**

I recommend the Rita video tight's worship inside the practices of the Rita I will link video below:

The Rita  
<https://vimeo.com/299801424>

**1. How did you first become interested in harsh noise, and what drew you to it?**

My attraction to noise probably dates back to my discovery back in the early 2000s of a band called Koreisch. They released a unique record in 1999 - "This Decaying Schizophrenic Christ Complex" - which totally blew my mind when I first got to listen to it ; a sort of grindcore melted with doom, noise and black metal : I had never listened to anything similar and so extreme before that. Now that I think about the sources of such passion for noise, I also recall my interest for Sonic Youth and their particular use of feedback and noise in their music. I also remember well my first live encounter with the genre in my hometown in 2003 with KK Null, as well as another truly marking show I had the chance to play in 2013 with my former black metal band Rorcal in Innsbruck, Austria, as we shared the stage with a project called Svartvit. That Svartvit performance in particular really had a strong impact on me ; it was probably the single memory which, couple years later, pushed me to embark upon the tortuous paths of harsh noise.

**2. What's your favorite piece of gear or equipment that you use to create your harsh noise sounds?**

The gear I use varies from a session to another. The equipment I use the most, however, is definitely the matrix mixer which I got from Pladask Elektrisk ; it never quits my setup : it helps me connect all my shit together in some crazy and at times unpredictable ways. Besides that, my favorite pieces of gear for noise at the moment are my HNW machine from Gen Thalz and the X113 Shard which I use a lot.

**3. Can you describe a particularly memorable or unusual live performance you've been a part of, and what made it stand out to you?**

I played lots of shows back in the days with my former bands between 2000 and 2018. One of the memories I cherish the most is probably that time we got to play with our hardcore band Lost Sphere Project here in our hometown in Geneva for the last night of a squat which was going to be evicted. While we were playing, people got totally mad and started to destroy everything in the basement. One brick leading to another, by the end of the show they eventually started to destroy the rest of the house as well... The "Extreme music for extreme people" motto never happened to sound so appropriate to me !

**4. How do you find inspiration for your work, and what kind of mood or mindset do you need to be in to create?**

I find myself unable to do anything if I'm not in a proper mood ; sometimes it takes me weeks of silence and abstinence till I'm able to get back to the machines and find myself in good conditions to create. Either way, anger and frustration fuel my creativity quite well. Sleeping deprivation also fuels my senses. Alcohol opens some perspectives, at times ; though it can also work in reverse. No matter the situation, I basically just like to immerse myself in the sounds with all lights off and headphones on so I can focus on what happens in my mind while messing with my knobs and machines. Sometimes it all works well ; sometimes not. Inspiration comes and goes and I feel that I most of the times have zero control over it all. In the end I barely never push myself to create at all costs so if the proper mood and inspiration are not there I just plug everything off and get back to it later on.

**5. How do you think the harsh noise community and culture have evolved over the years, and what do you think the future holds for the genre?**

I have no particular opinion on the harsh noise culture and community evolution so far ; I've been active with Earthflesh since late 2019 so I feel quite new here to draw myself a definite opinion on that matter. I'm also quite discreet and don't feel much connected to the scene apart from a couple individuals ; I barely also never listen to noise, to be honest, apart from my own (in a sort of therapeutic way) and a couple other acts at some quite rare occasions ; I rather keep my brain free from references as much as I can so I don't tend to be influenced by other people's own approach to noise. I have the impression that there is a million new names coming and going every now and then but most of them don't last much in time ; it's probably a trend for some people, like in all other scenes, or people just vanish for some reasons ? That said I have felt super welcome and supported by my peers in the scene, so far, and that's really just the best thing which could have happened to me since I started this venture all by myself. As for the future, I have no idea what it holds for the genre but hopefully people just keep caring and creating and listening. I feel there is a form of Freedom in noise that is absent from other genres. Though I think some people over-intellectualize it somehow (but that's an aspect I experienced in other genres as well).

**6. Can you talk about a particularly challenging or frustrating project you've worked on, and how you overcame any obstacles to finish it?**

Challenging and frustrating are words which often come together, on my side. When collaborating with other people, more particularly, I often lose all self-confidence, pure and simple. Despite my 24 years experience in bands and making music, when working with others I suddenly just keep being afraid to disappoint, somehow ; which leads me to really uncomfortable situations where I question myself and everything and my qualities and legitimacy as an artist. A natural collaborative process that, from the starting point could just have been nothing but fun, can quickly turn out as a true nightmare for myself when doubts knock at my door. Shit like this unfortunately keeps happening from time to time and there are many examples which I could refer ; so far, hopefully, I always managed to make things happen despite the difficulties. I guess perseverance and P.M.A. (positive mental attitude) are the keys to overcome everything, always ; moreover, being surrounded by supportive and understanding partners helps to save and solve every single situation. If you ask me to detail a particular episode, I could talk about a really frustrating one which happened in 2021 as we were going for a collaboration between me, as Earthflesh, and Explosión A Cuerpo Completo, an experimental noisecore band from Spain. EACC approached me by the end of 2020 for a split and we just went for it ; I was super excited about it since I thought both our sounds (albeit diverging) could fit super well together. We exchanged some tracks, from what I recall, and eventually agreed to mix them all together in a single magmatic noise piece. I was working on the whole thing and mixing it all together to submit for approval to my partners but suddenly woke up to all tracks being released as they were before I even had the time to complete my work. And that was ABSOLUTELY not the plan ; I was really upset and frustrated to see things which I considered unfinished being published without my own consent, it was really a bad feeling which lasted for a couple days before I could digest it and accept it and move forward. Lack of communication and misunderstandings sometimes give birth to these kind of situations, I guess, and life, for sure, is made of mistakes ; after all, we are just humans, nothing more, but humans hopefully can talk and so that's basically what we did to solve the situation. In the end, we finally managed to fix it all and released our collaboration exactly the way I wish it would have been straight from the beginning. "Indearthterminacion" (it's the name of the track) is still with no doubt for me one of the harshest and most chaotic pieces I ever had the chance to contribute and I'm still extremely grateful to my partners in EACC for the opportunity to work together ; hopefully we'll make another one at some point in the coming future !



**7. What are some of your favorite non-musical sounds or textures that you like to incorporate into your work?**

For me all sounds have a sort of musicality. I particularly like the sounds of the waves, the sea, the birds, the sounds of the snow crackling under my feet ; barely all sorts of natural sounds easily catch my attention, though I also like the noises of the city, all things metallic and the chaotic sounds of construction sites in particular. Incorporating such recordings in my tracks has never been a central point in my work but I'm slowly approaching the method ; as a matter of fact, the track I submitted for this compilation features three series of field-recordings I did during the past 6 months in my hometown and by the sea.

**8. Can you recommend any other artists or projects in the harsh noise genre that readers might not be familiar with yet?**

I'm not good at name-dropping and I suppose most of the names which will follow here are quite well-known to anyone familiar with the genre. I however would recommend anyone to dive into the sounds of Crepuscular Entity, The Owl, Svartvit, Interzona, Fabriker101 and Sado Rituals, to name a few. We also have a couple acts in Switzerland and around which I think deserve your attention : Purpura, BRTHRM, Hostile Surgery, Yoke, D.C.P. and Daniel Maszkowicz are some of my favorite.

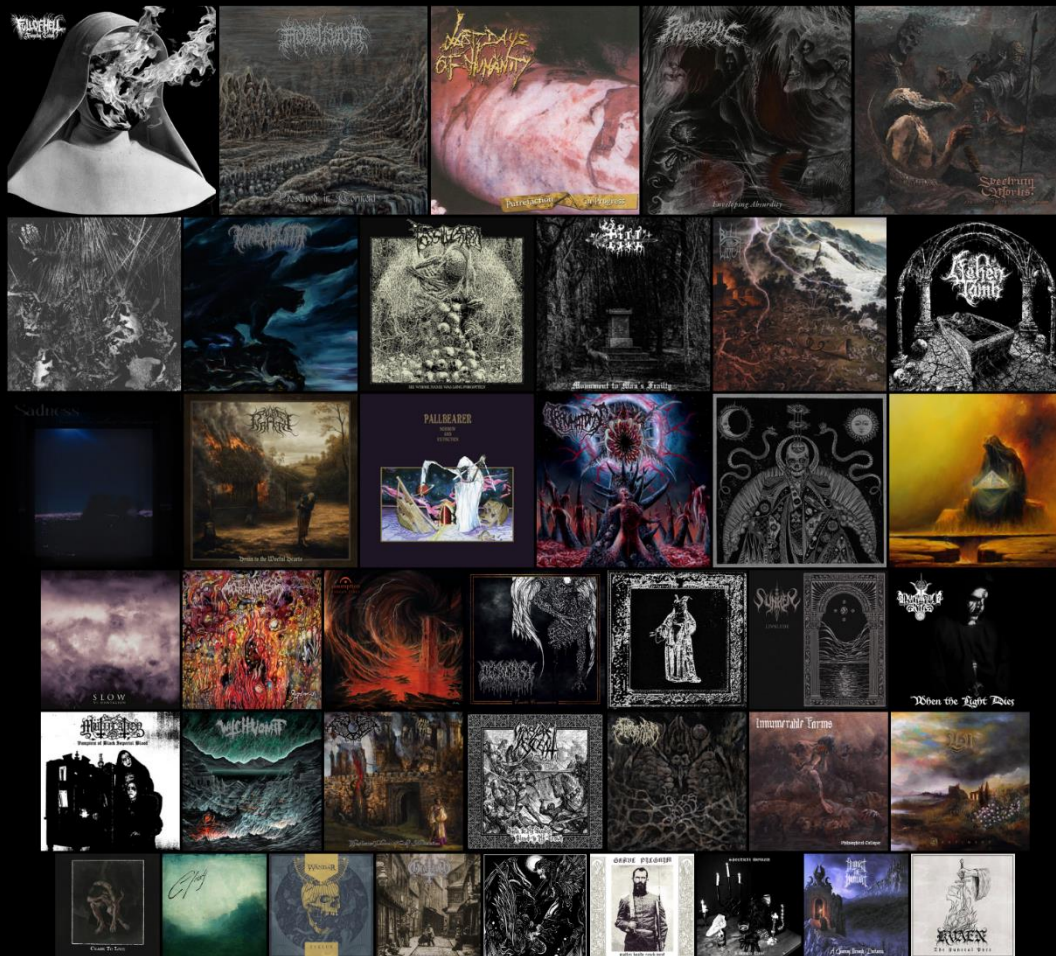
**9. How do you think the physical format of a release (e.g. cassette tape, CD, vinyl) impacts the listening experience of your work?**

Releasing noise and music in general in a physical format is a thing which I find extremely important. What remains of one's work when it all eventually vanishes from the internet or one's hard-drive at some point ? Materializing sound waves in a physical form, to me, brings the sounds to a new extended life ; add to it an appropriate artwork or form of presentation and your work just gets pushed to another dimension. I can spend hours home listening to records and look at their covers so it really matters a lot to me to have my sound presented in some sort of physical format ; it adds a little something to the whole listening experience. That said, I like all the formats you mentioned in your question ; they both have their pros and cons. Though I particularly adore the additional cracklings of the matter when listening to a vinyl, my preference goes to the CD which allow for a more fluent listening experience ; I think CDs suit particularly well to longer tracks. Noise music to me however sounds better when abused with headphones but that has nothing to do with the physical formats of its releases.

**10. Finally, what's something that readers might be surprised to learn about you or your work in the harsh noise genre?**

There's nothing more I'm willing to share at the moment in particular regarding myself and my work. Would it still be a surprise, anyway ? Thanks for reading, thanks for listening, thanks for caring.

# PLAYLIST



1. Full of Hell - Trumpeting Ecstasy
2. Mortiferum - Preserved In Torment
3. Last Days of Humanity - Putrefaction In Progress
4. Phobophilic - Enveloping Absurdity
5. SPECTRUM MORTIS - Bit Meseri - The Incantation
6. Knoll - Metempiric
7. Phrenelith - Chimaera
8. Fossilization - He Whose Name Was Long Forgotten
9. Till - Monument to Man's Frailty
10. Bell Witch - Future's Shadow Part 1: The Clandestine Gate
11. Ashen Tomb - Ashen Tomb
12. Sadness - Somewhere Along Our Memory...
13. Pure Wrath - Hymn to the Woeful Hearts
14. Pallbearer - Sorrow and Extinction
15. Traumatomy - Monolith of Absolute Suffering
16. Fórn - The Departure of Consciousness
17. Mizmor - Cairn
18. Slow - VI - Dantalion
19. Nothingness - Supraliminal
20. Assumption - Hadean Tides
21. Decrepisy - Emetic Communion
22. ofstingan - Sacrilegious Offerings
23. Sunken - Livslede
24. Luciferian Rites - When the Light Dies
25. Mutilation - Vampires of Black Imperial Blood
26. Witch Vomit - Buried Deep in a Bottomless Grave
27. Well of Night - The Lower Planes of Self-Abstraction
28. Oppressive Descent - Spite Is My Scepter, Blood Is My Crown
29. Apparition - Feel
30. Innumerable Forms - Philosophical Collapse
31. UN - Sentiment
32. Luror - Cease to Live
33. Clouds - Dolin
34. Wandar - Zyklus
35. Gratzug - Zeitgeist
36. Lamp Of Murmuur - Plenilunar Requiems
37. Grave Pilgrim - Molten Hands Reach West
38. SPECTRAL WOUND - A Diabolic Thirst
39. Amongst the Moonlight - A Journey Through Darkness
40. Kvaen - The Funeral Pyre

Allow me to share my personal favorites from the past 5 months, a captivating selection predominantly rooted in the enthralling genre of Death Doom. With a penchant for exploring the sonic territories of gorenoise, harsh noise, goregrind, and noisecore on Bandcamp, it becomes quite a task to stay updated on all the albums I've relished. The abundance of releases is both a blessing and a delightful challenge, but difficult to put all to the list!

# FEATURED BAND

The following interview for Feature Band is Megarellict from Palu, Indonesia. Local scene where Anonim Noise Records also from. Megarellict are one of the Doom Death/Dissonant Death from small city.

<https://youtu.be/US1NUjnndqo>

<https://www.instagram.com/megarellict/>

Sorry this interview only available in Bahasa Indonesia.



Zul: Personel Megarellict sendiri terdiri dari siapa saja?

Nanda: Untuk personelnya sendiri terdiri dari saya sebagai Vokalis, Ian sebagai gitaris pertama, selain itu kondisional (drum & gitaris kedua).

Zul: sejarah terbentuknya band ini sendiri seperti apa?

Nanda: Berawal dari saya dan Elan mendengarkan band Hardcore namun lebih ke Death Metal Old-School kemudian mencanangkan ide untuk membuat sebuah band metal yang tidak metal (seperti pada umumnya; Rock, Pop). Awalnya band kami bernama Stabbed atau istilahnya ditikam, kami latihan selama 2x kemudian begitu

mengecek platform musik Spotify ternyata sudah ada musisi lain yang memakai nama tersebut. Akhirnya kami mendapat ide untuk mengubah namanya menjadi Megarellict yang mana filosofinya berasal dari Megadeath yang menurut saya personal memiliki arti seperti genosida itulah mengapa saya mengambil nama Mega kemudian untuk tambahannya sendiri terlintas dalam benak saya untuk memilih kata Rellict yang mana artinya peradaban dan ketika digabung menciptakan nama band Megarellict.



(Kiri ke Kanan: Farhan-Drum, Nanda-Vocal, Iyan-Gitar, Fauzan-Gitar, Cio-Bass)

Zul: Untuk Genre sendiri, band Megarellict berfokus pada genre apa?

Nanda: Awalnya ketika masih kami berdua Elan genrenya adalah Deat Metal Old-School / Hardcore, lalu ketika Iyan masuk sebagai gitaris genrenya bertambah menjadi Black dan kemudian menetapkan genrenya menjadi Death Metal Old-School dan Black Metal mungkin sedikit beat Punk untuk pemanis, dan juga bergabung Cio/Rafli sebagai bassist.

Zul: Referensi Megarellict sendiri berasal dari band apa saja?

Nanda: Obituary, Entombed, Morbid Angel dan beberapa band asal Florida lainnya yang bergenre Death Metal Old-School. Untuk tambahannya sendiri dari referensi band baru seperti Tombmold, Blood Incantation, Gatecreeper.

Zul: Influence sebagai vokalis sendiri berasal dari mana?

Nanda: Vokalis band Black metal Drudkh yang mana juga mendapat influence dari vokalis Gatecreeper dimana referensinya berasal dari album *An Unexpected Reality*,

dia sempat diwawancara perihal lagu terakhir album tersebut yang berjudul *Emptiness* yang agak beda dan rupanya dia terinspirasi dari vokalis band Drudkh, bagi saya yang mendengarkannya seperti menciptakan dua rasa genre yaitu growl & death.

Zul: Seberapa besar minat masyarakat Palu terhadap genre Death Metal?

Nanda: Untuk sekarang sepertinya masih sedikit, namun untuk periode 2010 hingga 2013 memang pada masa itu band bergenre Technical, Slamming dan beberapa genre underground lainnya sangat berjaya.

Zul: Lebih pilih genre Death Metal Old-School atau Cavernous Black Metal?

Nanda: Sebenarnya saya terfikirkan untuk menambah genre Jazz yang dimainkan dengan alat musik Saxophone atau Biola agar berkesan unik. Saya teringat akan satu album dari band dengan genre Black Metal-Jazz, White Ward yang berjudul *False Light* yang mana rilis pada tahun 2022 dimana instrumennya sendiri menggunakan Saxophone yang memberi kesan yang sangat keren. Saya memilih untuk menambah hal baru dan tidak peduli genrenya apa sehingga saya tidak terpatok dengan genre Death Metal atau apapun itu dan niatnya untuk memperluas genre.

Zul: Untuk identitas sendiri, band Megarellict ini pantasnya disebut apa?

Nanda: Metal. Namun kembali kepada para pendengar, entah mereka menganggap itu Black Metal sama sekali tidak masalah.

Zul: Bagaimana menurutmu tentang fase dan perkembangan musik underground di tahun 2022?

Nanda: Kacau dikarenakan adanya pandemi. Namun untuk yang paling fenomenal berasal dari band Defy yang mana mereka melakukan tur keliling Sulawesi dan Jawa menggunakan dana mandiri. Merupakan salah satu apresiasi karena band lokal yang berasal dari kota

Palu tersebut bisa diterima oleh masyarakat luar. Saya harap kedepannya teman-teman band lokal di kota Palu bisa seperti mereka. Tentunya dengan aktifnya aktivitas acara musik dapat membuat band tampil beriringan menghadiri acara yang diselenggarakan, namun kembali lagi kepada bandnya yaitu dengan cara untuk selalu melakukan improvisasi dan jangan hanya terpaku dengan satu genre agar lebih bisa berwarna lagi, di Palu sendiri banyak yang mengadakan gigs maupun festival dan seperti yang saya katakan sebelumnya tadi, namun kembali lagi kepada pribadi bandnya tentang bagaimana cara menghadapi acara-acara tersebut.

Zul: Menurutmu, apakah kita sudah underground di kota Palu?

Nanda: Saya memiliki dua pendapat untuk hal tersebut yaitu Pure Underground dan Poser Underground. Pertama, untuk yang underground-underground-an atau poser-underground sebagai contoh ada suatu band ataupun personil yang memainkan musik underground namun ketika dipecah hingga dua event mereka lebih memilih ke event yang lebih besar sekelas festival yang banyak penontonnya, biasanya mereka menolak datang ke gigs khusus yang memang wadah mereka dengan alasan tidak ada informasi yang mereka dapatkan atau apapun alasan klasik lainnya, mungkin mereka berpikir orang-orang di gigs memiliki kebiasaan buruk seperti minum-minuman keras dan sebagainya namun sebenarnya kita hanya berbincang-bincang saja dan bertukar pengalaman antara band-band lainnya. Yang kedua, untuk pure underground sendiri tentu saja band-band kita yang selalu tampil di gigs itu sudah termasuk.

Zul: Apakah gigs itu hanya sekedar datang main lalu pulang? Dan menurutmu apakah penting ketika kita sudah selesai main kemudian kita sama-sama melakukan diskusi?

Nanda: Saling berkontribusi tentu saja itu perlu, sesungguhnya kita harus saling mengenal antar band satu sama lain dan itu dapat memberi benefit semisal kita membutuhkan pemain alat musik lainnya saat salah satu personil dari band tidak lengkap, kita juga bisa sharing tentang label contohnya ketika kita ingin merilis album dan masih banyak hal lainnya.

Zul: Apa yang sebenarnya kita butuhkan di Palu? Contohnya Ada sesuatu yang salah namun harus kita perbaiki.

Nanda: Untuk konsisten sudah amat baik dijalankan oleh teman-teman lainnya namun pembaruannya belum ada.

Zul: Harapanmu tentang pembaruan tersebut seperti apa?

Nanda: Dari hal terlebih kecil dahulu, teman-teman band sekalian harusnya mempersiapkan segala macam atribut dari jauh-jauh hari sebelum acara dan tentunya juga kepada panitia yaitu dengan melakukan komunikasi pada teman-teman band lainnya jika mereka membutuhkan sesuatu dan panitia harus lebih aware akan keamanan penonton, juga menyediakan fasilitas yang baik agar tercipta suasana yang nyaman.

Zul: Pilih mana, Entombed atau Obituary?

Nanda: Obituary.

Zul: Death Metal atau Black Metal?

Nanda: Black Metal.

Zul: Apa yang disukai dari genre Black Metal?

Nanda: Black Metal sendiri memiliki banyak genre, namun quantity yang besar menurut saya adalah Atmospheric dan Gothic, tetapi saya lebih suka ke Atmospheric seperti band Sadness, dan juga genre post-blackmetal.

Zul: Kita ulik sedikit band bagian genre Thrash. Power Trip atau Sepultura?

Nanda: Power Trip untuk kualitas sound, kalau untuk OG sendiri tentu saja Sepultura. Di zaman 80an itu Sepultura sendiri sudah memainkan genre Thrash walaupun belum sepenuhnya namun mereka sudah dapat karakter seperti Heavy Hardcore, sedangkan band-band lainnya masih dengan genre Glam Rock.

Zul: Untuk band kota Palu sendiri pilih mana, Patesi atau Defy?

Nanda: Defy, karena anak-anaknya mau berkembang dan mau mengulik tak lupa pula dari segi artwork dan manajemen bandnya, sedangkan ketika saya bermain dengan teman-teman dari band Patesi mereka tipikal stuck, tapi saya tetap support keduanya.

Zul: Harapanmu tentang skena underground di kota Palu seperti apa?

Nanda: Harus lebih ngulik lagi, lebih banyak band, banyak visual. Lebih bisa membawa hal baru lagi tentunya, bisa eksplor band bagian luar negeri daripada lokal karena mereka memiliki konsep yang lebih gila lagi tentunya.

Zul: Sebutkan lima band Palu!

Nanda: Defy, Badass Monkey yang mena genre mereka unik yaitu Psychedelic Rock seperti band Led Zeppelin dan Tame Impala. Kemudian Sejuk Sendu yang mana musik mereka sangat enak dinikmati, The Hauler Rawk karena mereka mengusung genre Stoner Doom dan yang terakhir Kawula Muda, genre yang mereka bawa ala-ala band Jangar dan rasanya seperti Black Sabbath campur Led Zeppelin.

# **ART SHOWCASE**

This Art Showcase is all about introducing brutal artists, especially those who deserve recognition within the underground scene, personally curated by me. Since this is my first time organizing such an event, I'll also be including some of my own works. If you'd like to submit your artwork for our future zine, feel free to send it to **anonimnoise@gmail.com** with the subject line "*Zine Art Showcase Submission*" and I'll be thrilled to feature it in the next zine!

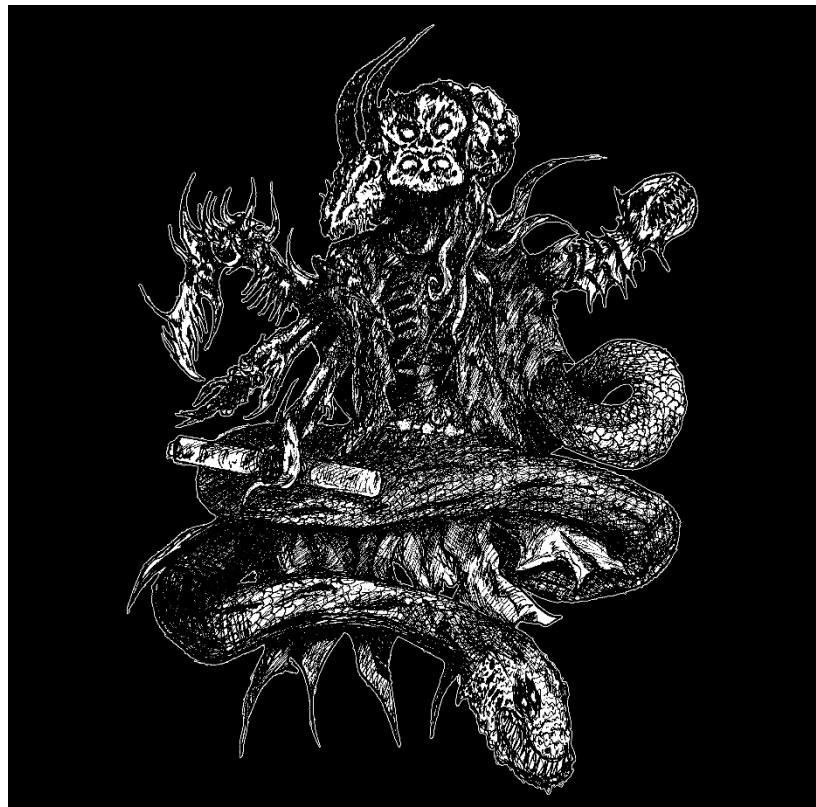
# **ANONIM ARTWORK**

Anonim Artwork is another alias of mine, well, the name may not be the most creative, haha. I specialize in logo design, which you can check out on my Instagram page @anonim.logos, and I also create artwork on @anonim.artwork. Here are some examples of my work. If you're interested in commissioning artwork or a logo, feel free to email me at [angki\\_ang@live.com](mailto:angki_ang@live.com).



(Sigil of Daemon,  
Available.  
[angki\\_ang@live.com](mailto:angki_ang@live.com) for  
purchase)

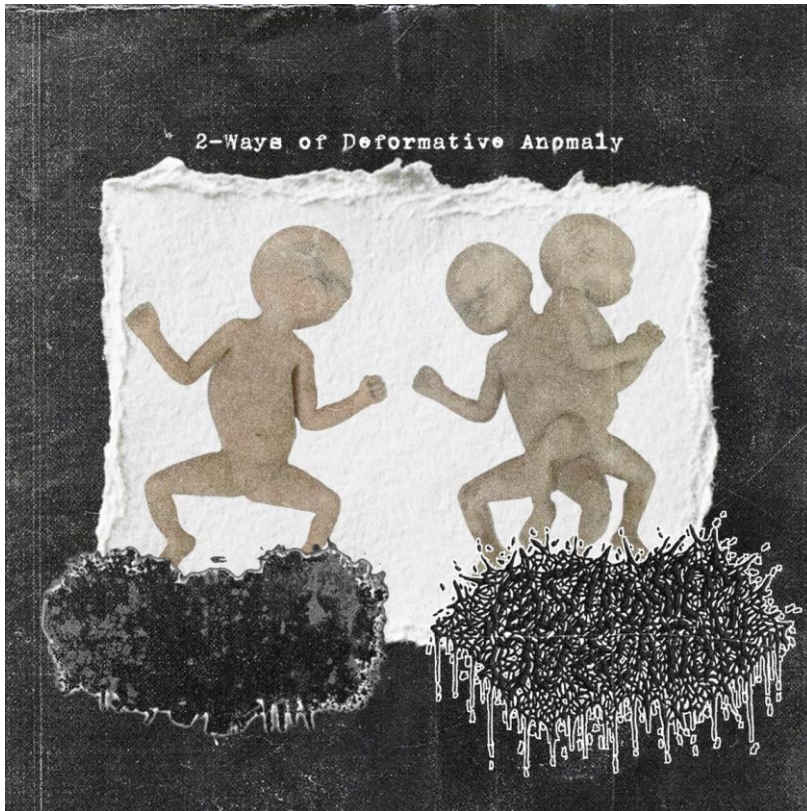
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for purchase)







(Pre-Made Gore Logos, Available. [angki\\_ang@live.com](mailto:angki_ang@live.com) for purchase)



(2-Ways of Deformative Anomaly, via TUMORALPINE PRODUCTIONS)

(Compilation, via Lucrative Degeneracy Productions)



# ASTRO WIBOWO

Meet Astro Wibowo, also known as Bowo, an awesome illustrator from Palu, Central Sulawesi, Indonesia. He's all about comics, exploring different drawing techniques from traditional to digital. Bowo's artwork ranges from comic-style to cartoony and even ventures into the realm of brutal illustrations. The level of detail in his work is simply mind-blowing! Check out his complete catalog of creations on his Instagram page @astro\_wibowo.



(ILLUSTRATION #8, Available. [astrowibowo669@gmail.com](mailto:astrowibowo669@gmail.com) for purchase)



(Gold As God, Available.  
[astrowibowo669@gmail.com](mailto:astrowibowo669@gmail.com) for purchase)



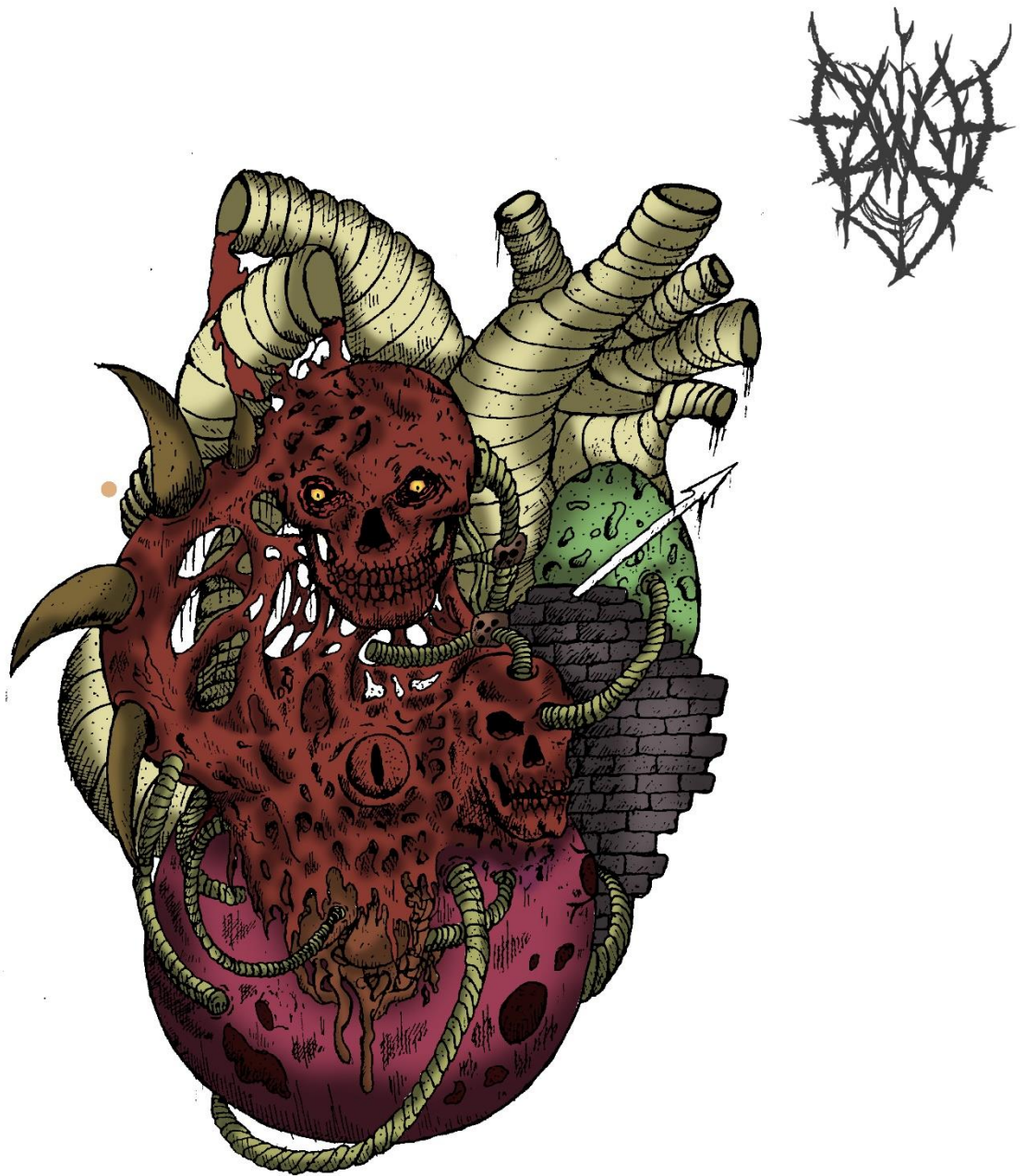
(Armored Knight,  
Scarhead Barricade)

(Wrath of Nature,  
Available.  
[astrowibowo669  
@gmail.com](mailto:astrowibowo669@gmail.com)  
for purchase)



# EXVOERY ART

Exvoery, also known as Pore, is a hobbyist and illustrator from the city of Palu, Central Sulawesi, Indonesia. He has been creating dark art for several years and is known for consistently producing diverse works that feature vibrant subjects. Check out his detailed artwork on Instagram @exvvoery.



(Untitled, Available. DM @exvoery for purchase)



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(Untitled, Available. DM @exvoery for purchase)



(Punishment, Available. DM @exvoery for purchase)



(Untitled, Available. DM @exvoery for purchase)



# **READER'S BASEMENT**

In this section of Reader's Basement, Anonim Noise Records extends an invitation to all readers to submit their works for the next edition of our zine. Our aim is to disseminate various messages that are considered positive through creative mediums such as artwork, music, noise, written reviews, scene reports, releases, and everything related to them. So, don't hesitate to send your creations to **anonimnoise@gmail.com**. We eagerly await your submissions as we continue to expand and share these diverse expressions with our audience. Together, let's amplify the power of artistic communication and inspire others through the pages of zine.

# END

We've reached the end of another mind-blowing issue of Celestial Abhorrence. We hope you've had a blast diving into the chaotic world of Noise with us. Throughout these pages, we've had the honor of chatting with badass noise artists from all corners of the globe. They've spilled their guts about their noise journeys, creative processes, and the stuff that gets their gears grinding. We hope their stories have struck a chord with you and made you even more passionate about noise.

Stay weird, stay loud, and keep pushing those sonic boundaries.

Cheers,

Angki, Anonim Noise Records

<http://anonim-noise.bandcamp.com/>

<https://www.instagram.com/anonim.gore/>

Submission: [anonimnoise@gmail.com](mailto:anonimnoise@gmail.com)

Splits, Collab, Comps: [earinfections666@gmail.com](mailto:earinfections666@gmail.com)